

THE MUSICAL WORLD.

A Weekly Record of

SCIENCE, CRITICISM, LITERATURE, AND INTELLIGENCE,

CONNECTED WITH THE ART.

No. XVIII.

PUBLISHED EVERY THURSDAY, AT NOON.
PRICE THREEPENCE;—STAMPED, FOURPENCE.

VOL. XVII.

THURSDAY, MAY 5, 1842.

WE were last week fully acquainted of the very absurd squabbles that have lately occurred amongst the Italian singers of Her Majesty's Theatre, and with which the newspapers have since delighted to regale their readers, in many a well beaten out column, as though the matter were precious metal, and their pens the hammers of the gold-beater. For our parts, we find nothing interesting, nor scarcely worthy of remark, in the ridiculous airs of a knot of persons whose heads have been turned by the excess of high patronage in this country—who have been paid and flattered so much beyond their worth or expectations for their services as artists, that they have learned to think themselves (alas, poor humanity!) something more than men and women; without remembering, that while they belong to this earth, they *must* be human, or something worse. What possible pleasure can it be to know, that Madame Grisi is in a "delicate situation?" that Signor Mario, is implicated in the said "delicacy;" that Madame G. will not suffer her Adonis to act the lover with Mdlle. Moltini? that Madame Frezzolini objects to her husband harmonizing *al amoroso* with Madame Ronconi? that Signor Ronconi requires to be asked to *condescend* to play a part which Tamburini delighted in, and contrived to make delightful to others? or that the giant Lablache should Lilliputianize himself into a green-room coquette, and demur at undertaking a lesser part, seeing that whatever he im-

personates must be the great *role* of the evening? Mercy on us! Does Drägonetti lay down his bow at the commencement of an overture in which he finds Lindley is to have all the solo tit-bits? do the flutes grow hoarse, the moment the clarinets warble a cadence but half a bar longer, or one *ap-poggiatura* more brilliant than their own? Would the manager answer their demands on the treasury, or would the opera frequenters allow them a quiet place in the orchestre if they did? We believe these latter queries will be suggestive of the real answer to the whole question; if not, the exclusive petters of foreign opera singers, and spoilers of intellectual beings, must charitably help us to a better.

To our thinking, and we fancy many a rational deliberator will think with us, all this tends but to prove that the said objectors and squabblers, and "delicately" situated parties, are deeply infected, nay, saturated, with the super-human leaven to which we have alluded; that they satisfy themselves they are beyond the pale of mortal accountableness for their whims and follies; and that we ought to be convinced, and to treat them as we do the canaries in our cages, or the lignum vitæ heroes, whose unbruisable noddles contribute so largely to the amusement of childhood young and old.

We remember a very laughable satire on these operative fooleries, and their ever available hoarsenesses and indispositions, which we witnessed and enjoyed some years since in Milan; there is a theatre in that city, where comedies, operas, and ballets, are performed entirely by automaton, their "sweet voices" being supplied by unseen human organs, and their appropriate

action and evolution, being regulated by means of ingenious undiscernable wires. There had been an artistical squabble at the Scala, and the waggish manager of the rival establishment, one evening placarded the doors of his lesser house with an announcement, "that there could be no performance, in consequence of the voice of his *prima donna* being required on higher terms at the Grand Opera, and from the agonizing dislocation of the hinge of the left knee of the principal *dansuse*!"

We are taught to believe that every evil has its resulting good; and the arbitrary administrations of Italy afford at least one example of this, in the power with which they invest an opera manager to compel his living puppets to fulfil their duty, and thus to bring their intoxicated vanities down to their native, and more intrinsically worthy level. Let us hope that the principle may be exemplified here—that the extravagance of these really pitiable gentry may by a natural process work its own speedy reform. Let us hope that the patrons of the opera, will support Mr. Lumley, in a rigorous opposition to such puny, but pernicious warfarers; and above all, let us hope and pray, that a lesson of moderation and better sense (the only benefit we can imagine to be derivable from the serious discussion of such ludicrous affairs) may be inculcated amongst our own rising artists, and that this beacon of foreign folly, may light them to the discovery of a surer and more rational path to public estimation.

C.

BENEFICIAL INFLUENCE OF MUSIC AS A BRANCH OF GENERAL STUDY.

The inspired need neither council nor admonition. Those who enjoy music as a rational delight, and who pursue it as a branch of elegant science, will want no verbal demonstration of its accompanying benefit; but they are yet only a portion, though perhaps a more than equal portion of the educated classes. They, however, will acknowledge that the more widely the participation of this understanding is diffused, the further will innocent, yet high gratification, united with moral excellence, extend. All our occupations ought to be regarded with a view to this the grand object of human existence.

Our pleasures have not only become more domestic and more dependent upon the choice of such employments as are alike interesting to both sexes, but our chance for happiness is increased in proportion as we are taught to draw our common gratification from a common source. To this intent, it appears necessary to elevate, to dignify, and to augment the hardihood of the female mind, at the same time that we endeavour occasionally to mollify the roughness or relax the severity of masculine thought and enterprise. Such may be considered the true definition of refinement, as it applies to the principle and practice of the education of both sexes.

The days of a man must be devoted to business and affairs, consequently his preparatory exercises and studies ought to be of a kind to confer knowledge, habits of attention and research, powers of reasoning and of speaking, equanimity, and activity. These fit him for the graver tasks of life. But it is no less important to his own happiness and to the happiness of those with whom he is to move in concert, that his mind should be opened to the enjoyment of simple pleasures, to pursuits purely domestic, and above all, to that power of adaptation which is the faculty that best recommends a man to those around him. Hence, we may deduce as a just inference, that a study which not only confers great delight in itself to the student, but which rarely fails to interest and amuse a circle, however diversified or extended, which is exercised either alone or with others, and in several ways, is one of the acquisitions most desirable. If to those be added, that it raises a low and moderates the excesses of a high natural temperament, that it elevates our devotion, chastens our affections, exalts our feelings, and soothes our afflictions; that it is a cheap, a gentle, an elegant, and a greatly varied exercise of mental capacity, both as relates to the imagination and the judgment, and that it affords a test of mechanical dexterity and precision; there is not any accessory circumstance omitted that ought to recommend this accomplishment to our desires. Such is the accurate description of music in its several departments, when considered either as a science or generally in its practical effects.

Our modes of happiness either do or do not consist with a considerable participation of our time with the other sex. It is or is not essential to us to possess the power of promoting, enjoying, heightening, and enlarging their gratifications;

that is speaking of the million of mankind; for according to the proportion of the power we attain, so are we fitted to that particular and highest species of social intercourse which springs from the mutual enjoyment of literature and the fine arts. To literature we give the first place, because it is the most universal, but it is not by any means certain that the gratifications derived from it are so deep-felt or so unmixed as those we experience from music. In conversation it is but too common to contend for victory as well as for truth—it is but too common to suffer under the inferiority we can but admit. In music we surrender ourselves up to sensations, and so long as we are contributing and have an actual share in the production of effects, all painful sense of the difference of talent is forgotten and lost in the direct operation upon our senses.

In what respect are hunting, shooting, fishing, or any of the field sports, to be put into a comparison with a scientific pursuit that is independent of weather and of all those accidents which lay an absolute prohibition upon the mass of mankind against them. These are styled *manly* exercises: that they harden body and mind we are ready to grant. They, to a certain degree, confirm and bestow health; but they are purely selfish—they imply scarcely any exertions that can be called intellectual; and, after all, we doubt whether such hardihood and such habits as they engender, do, upon the whole, contribute to the general stock of happiness. Let it be observed, that we treat both these and music as the objects of our leisure, and we only compare them, as extending our share of and our capacity for enjoyment. Let it then be remembered that these pursuits belong only to youth and strength. Music will accompany us when our vigour is spent. Nor can we agree to the justice of inferring any superiority on the side of these dangerous and expensive delights, because they are more *manly*, until we can be brought to admit that brute force is to be preferred to the delicate faculties, the more habitual chastisement of our passions, the mild complacency and the dignified elegance of intellectual attainment.

Lord Chesterfield must have been ignorant of one of the highest sources of the pleasure which we derive from the fine arts, or he would never have conceived that such pleasure was to be purchased by merely being present at a concert. "*Semper ego auditor tantum*" would never have escaped the pen of the poet, nor would "*Anch' io sono pittore*" have been heard from the lips of the painter, but for that "*longing after immortality*" which constitutes the sweetest anticipation and the richest reward of the labours of the artist. All the faculties have their degrees of rank and dignity. The arts are of one family, and address their efforts to the same object—namely, to instruct, delight, and exalt our nature; and so long as music is directed to refine as well as gratify, we must hold his to be a narrow perception of those blessings of art, who can exclude the practice of this science from the employments proper to leisure, affluence, and condition. We shall allow no general exception to be taken from excessive attachment to this, any more than we should to any other branch of study or amusement. The

mere musician ranks very little above or below the mere mathematician, the mere sportsman, or any other enthusiast. The abuse is not the use of the art. A man with a fiddle under his chin, a violoncello between his legs, or a flute at his mouth, may easily be made the subject of a caricature, more easily indeed than can the grace and spirit with which we have seen these instruments managed be imparted to the portrait, but because such a misrepresentation is of vulgar attainment and takes ready hold of the vulgar apprehension, ought such "*quiddities*, such paper bullets of the brain," to have the power to fright a sober or a manly mind from its own upright and level sense of its own pure pleasures? Assuredly it never ought to claim nor does it enjoy any such potency. Light, indeed, in the scale of intellect, should we deem him who can be influenced by such bald and superficial objections. At this time of day they could hardly be urged seriously.

S. W.

SIGNOR BURDINI.

This gentleman who came forward on Tuesday evening at her Majesty's Theatre, on the emergency occasioned by Signor Ronconi's indisposition, and sustained his part in "*Lucia di Lammermoor*" with so much credit and satisfaction, is, we understand, a native of this country; an Englishman, driven abroad for lack of encouragement of his natural talents at home, and induced to foreignize his name, in order to win his way back again. Signor Burdini possesses a clear bass voice well cultivated, and got through his arduous adventure on Tuesday evening, with much intelligence and unpretension—he is another proof, if such were needed, that England can produce artists, though alas! she has yet to be ripened into the growth of sensible patronage.

LONDON PROFESSIONAL CHORAL SOCIETY.

The performance of Haydn's "*Seasons*" tomorrow evening, at the Hanover Square Rooms, is expected to produce a bumper; and the treat afforded by last year's concert, and the promise of this year's rehearsal, fully justify the hope. We most earnestly recommend those lovers of good music capitally performed, who may not be acquainted with the previous efforts of this society, to avail themselves of the opportunity to hear this very interesting work given in a style superior to anything of the kind hitherto attempted in this country—to hear choruses and concerted pieces executed by a choir every voice of which has been cultivated to sustain the prominence of a principal feature. The society will be assisted by several eminent vocal soloists, and supported by a complete and first-rate orchestra. These are sufficient attractions to insure popular encouragement; but the amateur who desires to promote the welfare and prosperity of the art in this country, will find yet stronger inducements to support this struggling society, in

the praiseworthy and artistical motives which have led to its institution—these are as follow : to endeavour to improve professional choral-singing, by combined, periodical practice ; to bring forward works by the best masters, with reference to an effective performance, and to form a fund for the relief of its members in sickness, or distress. Such societies, with such motives, have an equally just claim upon the musical amateur, the philanthropist, and the patriot.

REVIEW.

"The Royal Naval Waltzes."—Miss E. L. Glasscock.—Lavenue.

We wish lady-amateurs, ere they publish their compositions, would submit them to the revision of some professional friend ; we might then be enabled to express our liking for occasional bits of nice melody, without the reprobation called for by their objectionable harmony.

"Sessante Canone, &c. ; Sixty Italian Catches, for two, three, and four voices, composed by the most celebrated Padre Maestro Martini, with an Accompaniment for the Pianoforte."—Pio Cianchettini.—Lonsdale.

There is considerable merit in many of these catches, but hardly enough to have prevented the memory of "the most celebrated Padre Maestro Martini" from being buried by this time in the tomb of oblivion, had he written nothing else to keep it alive. The accompaniments of Mr. Cianchettini are able and judicious, and to say the least of it, the publication is an especial curiosity.

"The Child and the Dew-drops."—J. L. Hopkins.—E. Ransford.

"Answer me, burning Stars of night."—J. Haigh.
"The moon is sailing o'er the sky."—J. Haigh.
"Rememberest thou the summer's day?"—J. Haigh.—Monro & May.

There is an average share of merit in each of these ballads. That by Mr. Hopkins is decidedly the best, boasting a pretty melody, and a faultless accompaniment. Those of Mr. Haigh, though possessing neither the happy melody, nor the absolute faultlessness of the first, are nevertheless carefully written, and will doubtless please many, and as we said last week, and shall often say again, "what pleases many, must have merit."

"The Ivy Tree."—E. J. Loder.—D'Almaine and Co.

A simple, unaffected ballad, the melody pure, the accompaniment ingenious, and possessing considerable character into the bargain.

"Overture to Bellini's *Norma*."—C. Raper.—Boosey and Co.

One of the greatest mistakes ever committed (to say nothing of its injustice) was the introduction of this overture into the orchestre of her Majesty's Theatre. In the first place, Bellini had deliberately left his opera without an overture, and we must think that one so practised in the art of beguiling general applause, was a sufficing judge of the means by which the desired effect was to be produced ; but this is not the worst ; for though, as a piece of rational recreation, a mental pastime to wear away some of the tedious leisure of fashionable life, the overture claims much commendation—especially in times when the mental has but little to do with the chosen amusements of the young wealthy, to which class Mr. Raper appertains—nay, though we admit the work before us to have some merit, yet the placing a butterfly in an eagle's nest is a dangerous experiment, since the first flap of the kingly wing must inevitably crush the fluttering ephemera ; and the performance of Mr. Raper's overture where the Don Giovanni of Mozart, or the Guillaume Tell of Rossini, have taken possession of the echoes of the place, was alike presumptive and dangerous.

Moreover, the unwise, observing it in so proud a situation, have rushed at once to the conclusion that it must possess surpassing qualities, and have lauded it so much beyond its deserving, as to expose themselves and the object of their praise to the ridicule of reasonable persons ; while the uninitiated sober thinker has been forced upon the reflection, that genius and presumption do not assort together.

Apart from this, and simply as a drawing-room piece (its legitimate place and grade), Mr. Raper's overture is acceptable—much more so than many a quire of blotted paper, the title-pages of which bear professional names that ought to ensure us better things. We have estimated the work on its own merit, and such is the result—we think it creditable to Mr. Raper's taste and talent, and perseverance in a difficult but enlightening study. We do not look for a Titian in the boudoir execution of the pencil, nor for a Mendelssohn in the drawing-room performance of a sonata, any more than we do for a Ducrow amongst the equestrians of Rotten Row ; nevertheless we consider horsemanship to be a healthy and graceful practice, and we do not hesitate to compliment the mind that can prefer the cultivation of a liberal and beautiful art, to the ordinary ignoble pursuits of patrician vulgarity.

"Selection of Cathedral Chants."—J. Churchill.—Monro and May.

Correct and well-voiced, but requiring no other remark ; such, however are recommendatory qualities that must ensure attention and encouragement.

"Catechism of Class Singing for the Many."—J. Warren.—Key to the same.—do.—Cocks and Co.

The Catechism is a facile introduction to choral singing, as exemplified in the systems of M. M. Wilhem and Mainzer. The explanations are

clear, the examples applicable, and the language employed, brief and full of meaning. We can recommend this little book with sincerity to such as are interested in the subject of which it treats. The key is a collection of practical examples.

"Three Posthumous Songs," for voice and piano. Composed by Beethoven. (Forming Nos. 88, 89, and 90, of "Series of German Songs.") No. 88, "When the sunbeams slowly sinking." No. 89, "Where lives in all the range of nature." No. 90, "The Turtle Dove." Wessel & Stapleton.

These are three exquisite specimens of the great master's fertility in smaller matters. The first (in E major) is a short strain of imposing melody richly harmonized, and exhibiting a very bold and novel transition into D major ; this strain is repeated through the five verses—the same harmony being retained, but the figure of the accompaniment varied—and a short coda concludes the song. The second, "Where lives in all the range of nature," is a much more lengthened affair, and in proportion to its higher aim develops beauties of a higher order than the preceding. A short recitative in C minor, leads to an extended *andantino* in E flat, the most lovely stream of pure song conceivable ; this, after returning to C minor—or rather to an indication of it, for no full close occurs in the key—leads off with a half cadence on the dominant of C major, and conducts us to a most captivating *allegretto* in the latter key, with which the song winds up. No one who was present on the occasion can ever forget the charming style in which this was sung by Mad. Caradori Allan, at one of the late quartet concerts of Messrs. Blagrove, Gattie, Dando, and Lucas ; the effect was enchanting, and a perusal of the song will heighten rather than diminish the great idea of its merits which was so very generally entertained, and so very enthusiastically expressed.

No. 3, "The Turtle dove" is a mournful ditty, on a subject wholly German in its manner, wholly mystic in its sentiment. A lady and a "Turtle dove" are both forsaken ; the "Turtle dove" expresses its dolor in loud and incessant lament, the lady in silent sorrow ; at last, however, the lady, thinking that her silence may be construed into indifference, and that the wailing of the turtle dove will weigh more in the eyes of the many than the *unexpression* of her own heart-breaking, becomes jealous, and addresses the turtle dove in a strain of melancholy reproach, which forms the basis of this song, and which Beethoven has wedded to a most touching and beautiful melody, in perfect character with the nature of the words, and with all the subtle unvulgar eloquence which such a theme requires, and such a master can only give. We heartily recommend these three songs as specimens of the great composer in one of those intervals of repose during the rapid and incessant production of his unnumbered imperishable works, which has permitted him to set down a transitory thought, that, but for the caprice which induced him so to do at the moment, would have been lost to the world for ever.

MUSICAL INTELLIGENCE Metropolitan.

MELOPHONIC SOCIETY.

"Acis and Galatea" was performed on Wednesday week, for the first time, by this society. Much to its credit, this beautiful work was given entire, and though we cannot highly commend the efficiency either of the band or the solo singers, yet as the society is in its infancy, we shall withhold our censure, and be content to praise the good intentions evinced by the selection of such fine music, and what is more, the unutilization of it. The chorus was the most able part of the executive force; and doubtless, after a little further training, and when the conductor (Mr. Holderness) shall have acquired a shade more of experience, it will prove an effective body. Among the singers were Miss Cubitt, Miss Fanny Russell, and Mr. Shoubridge. The best executed song was in the second part (miscellaneous), viz., Spohr's quaintly delicious "Bird and the Maiden," which was delivered with nice feeling by Miss Cubitt, accompanied by Master R. Blagrove on the concertina. Three overtures were performed with a good deal of spirit, but the wind instruments (especially the "wood") sadly want tutoring. The Music Hall, Store Street, was crammed on the occasion.

MISS LIGHTFOOT'S MORNING CONCERT.

This performance took place on Friday, at the Hanover Square Rooms. Miss Lightfoot invariably presents some first-rate features in her programme. The septet and quintet of Beethoven, (both in E flat,) a concert in themselves, were on this occasion admirably executed, which alone would have sent us home satisfied. Mr. Hausmann played a fantasia on some airs of Herold, on the violoncello, and we infinitely preferred the execution, which was excellent, to the music, which was execrable. A talented artist like Mr. Hausmann should display that higher taste in his choice of music for public performance, which we have good reason to know he possesses. Miss Lightfoot played a part in a trio of her own composition, and a romanza introduction and waltz, also her own, much to the delight of her assembled friends. Besides this, Madlle. D'Espourrin, and Mr. Jarrett performed a duet for harp and horn, in a style that might have been expected from such clever artists. There was some excellent vocal music, amongst which were one or two songs, sung to perfection by Miss Dolby; and the grand duet from "Zelmira," which was allotted to Miss Adelaide Kemble, and the same young lady. Though we do not greatly admire the duet in question, we own that we were completely carried away by the consummate skill evinced by these highly talented singers, both of whom are ornaments to their profession, and will one day be real triumphs for the English school of vocalization. Mr. John Parry's *Lezione* was, as usual, irresistible. Altogether, we were highly interested in Miss Lightfoot's concert, and we tender our thanks to that lady for the sincere pleasure we received. The pianoforte was from the factory of Zeitter & Co.

QUARTET CONCERTS.

The last of these interesting concerts took place on Friday evening.

Onslow's quintet in E flat, No. 2, was executed as well as it easily could be; it has more melody and less dryness than the majority of his instrumental compositions. The first allegro, apart from a certain square stiffness of form, is really an agreeable movement from beginning to end; and even during the three subsequent movements, we felt not that irresistible impulse to drowsiness which ordinarily accompanies (with ourselves, be it understood) the music of Onslow. For Mozart's scena—"Resta o cara," and the exquisite manner in which it was sung by Miss Dolby—whose most deliciously musical voice (which in the passionate music of Mozart goes irresistibly home to our heart, and lulls it into sweet repose,) we never heard to better advantage—we cannot find words to embody our admiration. Of all *love-music*, Mozart's is the most truthful, the most enthralling, the most exciting, the most infectious—yes infectious, for while hearing it *we love*, in spite of us, the singer; we are over head and ears in a sea of delight, on the bosom of which sail happy thoughts of the past, of the present, of the future, or rather of all in one—of a *now* which we could fain wish eternal. Alas! that such things should be fleeting! alas! that a time should come, when the music of Mozart—that endless love-complaint—shall no longer vibrate in sweet harmony with the beating of our hearts!—no longer penetrate into the innermost interstices of our souls—no longer ferret out every smallest nerve that is susceptible of delight, and agitate it with ecstasy unspeakable! Nothing in this world throws over us such an ample cloak of many-folded melancholy as the music of that passionate soul, that sad yet merry heart, which glanced over the earth for a brief space like a gleam of sunshine—that mysterious being whose intellect, too mighty for his weak frame, hugged him to annihilation in its embraces. But to descend to earth—yet hardly so—to the charming young singer, whose earnest and heartfelt delivery of that wondrous gush of melody led us to thoughts so far out of the common-place of life. Miss Dolby wants but one thing to become one of the first singers of the day. Her voice, a clear, round-toned, well-educated contralto, is *all* that can be desired—her manner is modest, unaffected and lady-like—her style shows evidence of her entire *comprehension* of the very best music—her execution is faultless. To all these advantages, let her but add the one she is yet in want of, viz., a shade more of self-confidence, a thought more of the *laissez aller*, the *abandon* (as the French admirably express it) to her own feelings, which will never deceive her, never lead her into error, but give twofold effect to her already perfect conception, give double tongue to the emotion of which her heart we are sure is full, but to which timidity, or *mauvaise honte*, or something we cannot entirely define—prevents her giving way—to all these advantages already in her possession, let her add this one, in which alone she is wanting, and we have no hesitation in promising her a career of unusual brightness.

The quartet of Haydn, in G, No. 66, is one of his feeblest productions, and why it was selected we are puzzled to say; after Mozart's divine aria, it tasted as like to ditch-water as to any thing we can imagine, unless it be to something still more insipid. Schubert's song, "Sleepest thou fair maiden," is one of his dullest, and the words are a string of inflated common-places, winding up with a poverty-stricken clap-trap. May we never hear song or words again, even from Miss Dolby—who did injustice to both poet and composer, by singing their entire twaddle so much better than it deserved. The setest, in F sharp minor, M.S. of Mr. W. Sterndale Bennett, is not, as we were given to understand, a new composition, but one which we have long known and long admired. This is the third time of our hearing it: the first was at the house of Messrs. Coventry and Hollier, five or six years ago, when it was tried by the composer; the second was at a concert of the Society of British Musicians, where it was excellently played, Mr. Robert Barnett of the Academy, sustaining the pianoforte part, with distinguished ability. At the third hearing—and it is a composition which fully to appreciate requires manifold hearings—Mr. Bennett's setest has gained even a higher place in our esteem than it already possessed. It is a thoughtful work, full of passionate melody, beautiful harmony, and admirable instrumental combinations. The execution of it was throughout, and on all sides, masterly in the extreme. Still we cannot persuade ourselves to affect the combination of the contra-basso and the pianoforte: and to say truth, we never wish to hear that unwieldy instrument out of a complete orchestre, where of course it is leviathan; in such a thing as the setest of Mr. Bennett, the instant it has to give utterance to a part *per se*, or independent—a cacophonous confusion results, which we can liken to nothing in the realms of noise, to which our auriculars have yet had access. Mr. Bennett, as a pianist, has, in our opinion, no rival but his friend and prototype, Felix Mendelssohn Bartholdy; his performance is poetry itself; his execution is perfection without any attempt at display; not a *nuance* of expression is lost, yet the entire absence of maudlin affectation is equally discernible: in fact, to sum up, Mr. Bennett is our *beau-ideal* of what a pianist ought to be, and when we meet with his equal—(his superior, on the grounds we lay down as necessary items of perfection, it were preposterous to look for)—we shall be, though somewhat surprised, most forward to welcome him, most eager to acknowledge an excellence we already so well appreciate in the other. Miss Birch's "Adelaide," is too well known to all concert-goers to need detailed description; and the duet of Marcello "Qual anelante," ably sung by both ladies, though a quaint morsel, is of too little intrinsic importance to occupy much of our attention. Beethoven's quartet in B flat major, No. 6, not by any means the best of the set of which it forms one, was performed however with admirable spirit and decision, and made a dashing finale to these very delightful performances, which—pray the powers that be—we may live to welcome and enjoy this time next season! *Next season!*—Prophetic fate! say, what and where

shall we be then? Till then, however, and thenceforth, Messrs. Blagrove, Gattie, Dando, and Lucas, we say, in the fullest and most literal meaning of the phrase, fare ye well!

PHILHARMONIC SOCIETY.

FOURTH CONCERT, MONDAY, MAY 2, 1842,

ACT I.

Sinfonia in D Haydn.
Duet, Miss Dolby and Mr. Stretton,
"Dear child of hope" (Joseph) Mehul.
Concerto, Pianoforte, Mr. Pirkbert ... Beethoven
Scena, Miss A. Kemble, "Wie nahte
mir der Schummer" (Der Freyschutz) Weber.
Overture, Euryanthe Weber.

ACT II.

Sinfonia in F Beethoven
Aria, Miss Dolby, "Al desio" Mozart.
Fantasia, Clarinet, Signor Cavallini Cavallini.
Duet, Miss A. Kemble and Miss Dolby,
"Come be gay" (Der Freyschutz) ... Weber.
Overture, Les Deux Journées Cherubini.
Leader, Mr. F. Cramer.—Conductor, Mr. Lucas.

We print the above as a matter of musical history, which will be acceptable to our musical readers; but we are constrained to omit any remark on the performance, for reasons, which we trust our confiding readers will give us credit for being just. The merits of the Philharmonic band are too well known, and too widely acknowledged to need our laudation; and the talented singers and soloists can well afford, for once, to endure our silent admiration.

MR. WILSON'S ILLUSTRATIONS.

People are generally thought to be favoured by fortune when they possess "two strings to their bow." Mr. Wilson has the still better luck of tuning his *one* string to *two* bows—rainbows of brightness and beauty, and refreshing shower-drops—a double Iris, extending from the Hanover Square Rooms, to the Music Hall, Store Street; a glory made up of the lucid exhalations of his own pure native mountain song, irradiated by the bright smiles of his numerous gratified friends; a triumphant arch, self-founded, and richly merited, under which we trust he will long pursue his career, and still longer repose. Our notice of Mr. Wilson's entertainments, can be but a *Da Capo* of what we have repeatedly said; his evenings at Store Street are crowded as usual; his mornings in Hanover Square, are *re-unions* of fashion and high patronage; and it is but just to add, that all are pleased, and both are satisfied.

GERMAN OPERA.

These performances commenced at Covent Garden Theatre on Monday evening, according to custom, with "Der Freischütz," and according to oft repeated practice, with a glaring breach of promise. Madame Stoekel Heinefetter was announced in the play-bills for the part of Agatha, and with a *sang froid* certainly not indigenous to respectable English Theatres, Madame Schodel was sent on without any previous apology, or explanation. A Mælle. Gned sustained the second soprano part, with much sprightliness and tolerable musical capability. Max was performed by a debutant named Herr Eichberger, a tenor of second-rate ability. Herr Staudigl was the Caspar, and acquitted himself to every body's satisfaction and approval. The chorus is as before, the "first fiddle" of the season; the orchestre is somewhat

improved since last year, and went well under the steady coachmanship of Herr Lachner. The *mise en scene* was very so so, and the famous incantation scene, much below par; this will not do, especially at Covent Garden, where everything has lately been so perfect. Indeed we can find no want of a German company like the present one, and we can conceive no possible chance of a better success for it than that of last year.

MISS ORGER'S CONCERT.

The bias of this talented young lady towards music of a classical nature was sure to be the forerunner of a healthy and substantial programme, and we entered the Hanover Square Rooms on Tuesday afternoon with expectations which, however pleasant, were fully realized. The concert commenced with the overture to "Egmont," and concluded with that to "Figaro," both of which were executed with infinite spirit. Miss Orger performed a pianoforte concerto of her own composition, which, though betraying occasional inexperience in orchestral treatment, is replete with marks of talent of no ordinary calibre. The slow movement, with one or two omissions, and one or two slight alterations, would be quite a gem; and both the preceding and subsequent movements display ample materials for reflection, and ample promise of future excellence. Miss Orger's performance of her concerto, apart from a shade of nervousness, natural on such an occasion, and the absence of which would indicate the absence of feeling, was everything that could be wished, and she was loudly and deservedly congratulated. Besides this, Miss Orger played with Mr. Lindley, Beethoven's superb sonata in A, for piano and violoncello, and Mendelssohn's delicious "serenade and rondo"—the first a long drawn-sigh, the last a burst of unrestrained and unrestrainable delight. Both these difficult tasks were executed by her with enthusiasm, especially the latter. In the vocal music, that which most pleased us, was the trio of Spohr from "Azor and Zemira," by Miss Rainforth, Miss Lucombe, and Mrs. Severn—Haydn's "My mother bids me bind my hair," charmingly sung by Miss Rainforth—Marcello's duet, "Qual anelante" by Misses Birch and Dolby—Mozart's "Non piu di fiori," (that prolonged stream of unequalled melody) and Weber's "O! Araby, dear Araby," both rendered in their true spirit, both (if possible) done more than justice to by Miss Dolby. Messrs. Stretton and Harrison were also among the singers—the former giving us (in good style) that very uneccelesiastical piece of sacred music, the "Pro peccatis" from Rossini's much talked of "Stabat Mater," the latter regaling us with a mawkish scena of Bellini, and a ballad by we know not whom, of most "tolerable and not to be endured" insipidity. Would that Mr. Harrison's taste were as good as his voice! Mr. Blagrove played a fantasia on the violin—as execution perfect—as music, rubbish—and Mr. Lazarus accompanied Miss Dolby in "Non piu di fiori" in masterly style; and though his voice could not rival the dulcet sweetens of that of the young lady, it warbled as softly as ever senseless wood could warble. On the whole we were highly pleased with this the first concert of Miss Orger, which with the admirable selection of music we have noticed, and the overpowering drollery of Mr. John Parry, who outshone himself on the occasion, was one of very considerable interest.

MR. BLEWITT'S CONCERT.

If the aphorism be true, "Show me your friends that I may know you," Mr. Blewitt may justly be a prouder man than a twenty-years' acquaintance has proved him, for his "show" of friends on Tuesday was prodigious, his orchestre presenting a phalanx, and the Music Hall literally overflowing. The public is indebted to Mr. Blewitt for a vast number of pleasure-inspiring things—songs that have set "the table in a roar," musical jokes that have heightened the zest of christmas pantomime, and melodies that have won for themselves a lasting familiarity at the quiet fireside. Right glad were we to find so grateful an appreciation evinced by the assemblage of Tuesday. Mr. T. Cooke and Mr. Benedict conducted the operations of the day, which comprised a choice selection, chiefly of native growth, from the madrigal of Wilbye to the last-born of Mr. Blewitt's own prolific fancy, "Free as the Air"—a very pretty ballad, which will doubtless follow its hundred fraternal predecessors in the wide sunny stream of popularity. Mrs. Toulmin, Misses Rainforth, P. Horton, Lucombe, Poole, Galbreath, Messrs. Stansbury, Francis, Young, Fitzwilliam, Shoubridge, C. J. Evans, Jones, G. Allen, Green, Bradbury, H. Phillips, H. Russell, John Parry, Blewitt, and the Chapel Royal boys, formed the vocal strength—and strong it was.

Messrs. Richardson, G. Cooke, Blagrove, T. Wright, Hatton, Master R. Blagrove, (Concertina) and Master H. Palmer (Pianoforte), were the instrumental performers; the latter is a son of Mr. H. Palmer of Canterbury, and he evinced a very considerable degree of talent in his execution of Thalberg's "Mosses," *Fantasia*. The whole concert was received in a manner most flattering to Mr. Blewitt and his professional friends, and proving the complete satisfaction of the very numerous audience.

MISSES PYNES' CONCERT.

This performance attracted a numerous audience to the Hanover Square Rooms, on Tuesday evening. The Misses Pyne are improving vocalists under the tuition of Sir George Smart; they were assisted by Mesdames Rainforth, Dolby, and Fiddes, Messrs Hobbs, Robinson, Broadhurst, G. Pyne, Giubelei, and John Parry, whose vocal efforts were highly relished and applauded; and by Miss Chipp, Mr. F. Catterton, Mr. Willy, and Mons. F. A. Weber, each of whom played a solo with great eclat. Sir George Smart presided.

HER MAJESTY'S THEATRE.

Donizetti's "Torquato Tasso," was performed on Saturday evening, for the debut of Madame Ronconi, and the first appearance of her husband in a part originally written expressly for him, and on which much of his continental fame has been grounded. Madame Ronconi possesses a high soprano voice, a good figure, and striking features; her vocalization is of a good school, but appears to us to want both the finished brilliancy of Persiani, and the perfect rectitude of Frezzolini. She acts well, and when the embarrassment of her novel situation shall have subsided, we opine she will take an important rank in the theatre. Signor Ronconi's performance of Torquato disappointed

us; he sang nearly a quarter of a note too flat throughout the level passages of the opera; this might have proceeded from an over-fatigued organ, (and we know that the Signor has used his voice prodigally of late,) but it argues either a defect of his own taste, or a disregard for that of his audience, to perpetrate so continuous and glaring a disagreeable. Signor Lablache sang and performed with his usual *gusto*, he fairly revelled in the absurdities which the poet (not Tasso gentle reader,) has crowded into the foolish and unnatural part allotted to him.

The performance of Tuesday evening was changed from that of the opera above named to "Lucia de Lammermoor;" this was attributed to the increased indisposition of Signor Ronconi, who is suffering from severe glandular swellings of the throat. This may account for the defect complained of in his Saturday's performance, and we recommend a short relaxation for his substantial recovery; especially as the theatre possesses so acceptable a substitute in the person of Signor Burdini, whose correct and artistical performance on Tuesday evening, undertaken at a short notice and without rehearsal too, entitles him to very high commendation, both as a vocalist and a sensible public servant. Signor Guasco wins nightly upon his audience; he still labours under a slight hoarseness, but he seems to know the value of the proverb, "Where there is a will, there is a way;" he fairly shared the applause of Tuesday evening. A pleasant ballet has been produced under the title of "La Fiancée," the music by M. Nadaud, incorporating the subjects of Auber's opera. Madame Guy Stephan is the *Danseuse* of the hour.

Her Majesty and Prince Albert were present on both evenings, and did not retire on Tuesday till the conclusion of the Ballet.

Provincial.

*. This department of the "MUSICAL WORLD" is compiled and abridged from the provincial press and from the letters of our country correspondents. We are, therefore, not responsible for any matter of opinion it may contain.—Ed. M. W.

HEREFORD.—There was a grand concert here on Thursday night last. "My bark is bounding," by Mr. Borrani, will long be remembered by all who heard it, as an exquisite specimen of the compass, weight and ductility of his powerful voice; Mr. Knox, in the pathetic ballad, "Molly Malone," likewise gave much satisfaction, and acquitted himself with credit in some Italian trios. The Countess Bevilacqua laboured under the effects of cold; it is evident that the capriciousness of Italian song is ill adapted to conceal her apparent deficiency in strength and compass. Of M. Le Patourel's performance on the flute it is impossible to speak too highly; his simultaneous performance on the flute and pianoforte was however, as we believe, unique; and the masterly power by which the two instruments were blended, to the production of the most admirable effect, created audible astonishment.

CAMBRIDGE.—The Philharmonic Society's last subscription concert for the season, was holden on Monday the 18th inst. Three singers quite new to Cambridge were introduced upon the occasion—the two Misses Pyne, and Mr. J. L. Hatton. In the first part, the beautiful duet—"I know a bank," by the Misses Pyne, was warmly encored; and a similar honour was paid to an Italian air by Mr. Hatton, who substituted one of those

agreeable comicalities, for which Mr. Parry is so famous. Mr. Sippell gave a solo on the cornet à piston, "They're a'noddin," with variations, in a masterly manner, for which he was greatly applauded. The second part opened with Auber's overture to Masaniello, which was gone through in a creditable manner; after which Miss Louisa Pyne sang an air of Barnett's, in a style which called down very hearty applause. A duo concertante, pianoforte and violin, by Messrs. Tapfield and Venua, was admirably executed. Mr. Hatton was again encored in a laughing song by Balfe, and on each occasion he substituted something new. The thanks of the town are due to the Society for the gratification they have been the means of diffusing.

WORCESTER.—The concert of the Philharmonic Society on the 27th ult. was exceedingly well attended. The principal vocalist was Miss Davis, who gave pleasing specimens of her rapidly increasing powers in Handel's "From mighty kings," Miss Hawes's "Robin," and a ballad by Lover, in which she was deservedly encored. Mr. J. H. D'Egville executed, with much satisfaction, a solo on the violin, by De Beriot. A varied selection of pieces was given with extreme precision and effect, particularly the overture to Rossini's "William Tell," a duplicate of which was demanded by the audience. The band was led by Mr. D'Egville, with his practised skill; and Mr. Done presided at the piano.

MAIDSTONE.—The members of the amateur musical society gave their third concert for the season on Monday evening, the 25th ult. The overtures (Othello and Guy Mannering) were very well performed. Mr. Hodges sang sweetly, and Miss Galbreath, who sang several songs, was extremely well received. A quartet for the ophicleide horn and two cornopans gave promise of future excellence. The concluding concert will take place in a few days.

BIRMINGHAM.—The performance of one of Handel's best productions, the "Judas Maccabæus," was given on Thursday evening, the 21st ult., at the Town Hall, by the Musical Institute of this populous place. The principal performers on this occasion were, Miss Birch, Miss Aston, Mr. Pearsall, and Mr. Machin. The songs selected for Miss Birch were, "From mighty kings," sung with her usual brilliancy; "Wise men flatter," and "So shall the harp and lute," both equally well performed. Mr. Pearsall, in "How vain is man," an exceedingly difficult solo, abounding as it does in intricate divisions, and "Sound an alarm," was pre-eminently successful. Mr. Machin also displayed the powers of his voice to great advantage in "Arm, arm, ye brave," and "The Lord worketh wonders;" the latter in particular is an arduous song, and was finely executed. The band and chorus, three hundred strong, did their parts efficiently, and the whole went off with considerable eclat.

BATH.—There was a very attractive concert at the Rooms on Friday last. The performance consisted of Rossini's "Stabat Mater" and a miscellaneous act, in which Mr. and Mrs. Millar, Miss Van Millingen, Miss Patten, Mr. Bianchi Taylor, and Mr. Comer, displayed their wondrous vocal abilities; and Mr. T. Wright the harpist, and Mr. and Miss Willis Browne the pianoforte players, gave their assistance. The "Stabat" was capitally given, and highly relished; and the various miscellaneous pieces were greatly applauded, particularly Mr. Millar's ballad, "The Village Bells," which is a deservedly general favourite.

ROCHESTER.—Mr. Willy's Concert (the last of the Season) took place on Wednesday evening the 27th ult., on which occasion the Theatre was well attended by the gentry of the neighbourhood. The principal vocalists were, Mrs. Aveling Smith, Miss Lyons, (pupil of Mr. Bishop) Messrs. Calkin and John Parry, who sung a variety of Italian and English compositions with the greatest success; the latter gentleman was vehemently encored in

both his performances: the inimitable *singing lesson*, given in his very best style, caused convulsive laughter.

Mr. Chatterton played two fantasias on the harp in a manner that elicited the applause of the whole house, and Mr. Richardson delighted every one by his brilliant performance on the flute; with Mrs. Smith, in "Lo, here the gentle lark," he shared the honours of an enthusiastic encore.

Mr. Willy played a solo on the violin with infinite taste and execution, his reception was most flattering, and the performance itself fully justified the favourable impression entertained of his eminent powers.

The orchestre, assisted by many first-rate London performers, was most effective, and led by Mr. Willy, played the overtures to Zaira and Prometheus, &c., in a most spirited style.—The concert altogether went off with great eclat.

Miscellaneous.

ENGLISH OPERA HOUSE.—The working part of the Covent Garden comedy company (that is to say, its broad daylight, but not its starlight,) commence opera no-operations on Monday next, at this misnamed theatre. It is said, Mr. Simpson, of the Albion Tavern, is the ostensible speculator. Mr. Oxberry fills the managerial arm-chair, and Mr. James Vining, with all his Olympic experience, undertakes the active function of stage manager. We believe it is not intended to attempt anything musical. What are the Covent Garden vocalists and their numerous brethren now enduring, not enjoying, the pastime of unprofitable leisure—what are they about, thus to let their legitimate house of adventure pass into other hands? Surely they will not permit the Italians, and the Germans, and the French, and all other Operatives to ride Johnny Bull's free horse to death, without some attempt to oppose their progress, or at least to share in the sweepstakes.

MR. HULLAH'S WILHELM SYSTEM.—We are glad to be enabled to state that classes for instruction are now forming for the inhabitants of Worcester, and its vicinity, under the superintendence of Mr. H. Sefton. We earnestly repeat our recommendation of this plan for universal vocalization to the professors of every professional locality, as a certain means of improving their own advantage, and advancing the interests of their art.

M. WILHEM.—This now well known musician died on Friday week at Paris, in the very zenith of his just popularity. He was a native of France, his family name being Bocquillon, and that of Wilhem assumed when he settled in Germany very many years since, for the more quiet and perfect study of his favourite art. His death is said to have been accelerated by the loss of his son, an officer in the French artillery, recently deceased. From this sudden and deep affliction he never rallied.

M. LISZT is expected to sojourn in Paris from the 20th to the 30th instant, and then to proceed hither immediately.

WORCESTER FESTIVAL.—We are informed that Four Hundred and Twenty Pounds have been subscribed towards a guarantee fund to meet the probable losses of the coming celebration. We earnestly recommend the liberal supporters of this ancient institution, to bestir themselves in the endeavour to avert the impending evil, rather than

provide for its inevitable consequences; we call their attention to the old-fashioned precept, "Prevention is better than cure;" and we venture to suggest that it is somewhat absurd to provide salve for a wilful sore. Let the subscribers to this guarantee fund insist upon the immediate appropriation of it for the buying off of the most improvident, unjust and ridiculous engagements already entered into. They may rely on it, the first expense will be the least: at all events, they may rest assured, if the present insane or dishonest course be persevered in, that three times £420 will not cover the deficiency of the approaching quack solemnity; to say nothing of the irreparable injury, perhaps ruin, of the good old Triennial Festival, and the exposure of the good-natured, gullible people of Worcester to the just derision of all sober thinkers and music-lovers throughout the country.

CLAPHAM VOCAL CLASSES.—The first choral meeting of these classes, instructed by Mr. Walter P. Belchar, (one of Mr. Hullah's principal assistants, we believe the *first*) on the method of Wilhem, took place on Wednesday evening, the 27th of April, and afforded considerable delight to a most respectable audience, consisting of upwards of five hundred persons. The selection comprised the same pieces as those performed at the late Exeter Hall demonstration, and was executed in a manner which called forth repeated plaudits. The hymn to the Prince of Wales, which concluded the first part, met with an unanimous encore, as did also that universal favourite at these performances, "The spinning Wheel." The pupils went through several vocal passages including various intervals both major and minor, perfect and imperfect, (the sounds forming which were indicated by signs of the hand) in a style which must have fully satisfied the most sceptical, of the fundamental correctness of this method.

LIST OF NEW PUBLICATIONS.

VOCAL.

The British Vocal Album, No. 11.—"Like some spirit wandering"—G. A. Macfarren.—Wessel & Stapleton.
Child of the Sunbeam, (Duet)—Zeta.—Chappell.
"Mourn not when the cheek is fading." (Song)—Zeta.—Chappell.
"I'll never trust you more."—T. W. Ellis.—Ellis.

INSTRUMENTAL.

Romances Sans Paroles, in 3 Books, (Harp).—Parish Alvars.—Boosey & Co.
Fantasie et Variations, on "Io soffrì tortura" in Bellini's opera, "Beatrice di Tenda," (Harp)—Parish Alvars.—Boosey & Co.
Introduction and Variations on a Theme in Bellini's opera, "I Capuletti et Montecchi," (Harp)—Parish Alvars.—Boosey & Co.
John Field's Deux Nocturnes transcrits pour la Harpe.—Parish Alvars.—Boosey & Co.
Variations on Bellini's admired air, "Alla gioja," (Harp)—Parish Alvars.—Boosey & Co.
Collection of Trios for Pianoforte, Violin, & Violoncello, No. 47, being Spohr's 1st Trio, Op. 119.—Wessel & Stapleton.
Lannerisea, Set 19—Humorists' Waltzes, Op. 92. (Pianoforte).—Wessel & Stapleton.

Collection of Kalliwoda's Works, No. 3—"Le Printemps"—Solo d' Amusement in C minor, Op. 68, (new edition) ditto.—Wessel & Stapleton.
Ditto, No. 9, "Souvenir de Danse."—Grande Valse in A flat, (new edition) ditto.—Wessel & Stapleton.
Liszt Fantasie sur des Motifs favoris de l'Opera "La Sonnambula" de Bellini. (Pianoforte).—F. Liszt.—Boosey & Co.
Le Delizie dell' Italia, No. 6—"Per veder su quel bel viso," arranged for Violoncello & Piano, by W. Lovell Phillips & J. Clinton.—Wessel & Stapleton.
Ditto, No. 9—"Ah! tuo fallo," arranged for ditto, ditto, by ditto, ditto.—Wessel & Stapleton.
Collection of Beethoven's Grand Concertante Duets, No. 3, being "Sonata, Op. 12, No. 1," for Violoncello & Piano, arranged by W. Lovell Phillips.—Wessel & Stapleton.
Collection of Trios for Piano, Flute & Violoncello, No. 44, being "Beethoven's 18th in E flat, Op. 44," arranged by J. Clinton.—Wessel & Stapleton.
Collection of Beethoven's Concertante Duets, No. 15, being Variations on "Le ariol ballare," arranged by J. Clinton.—Wessel & Stapleton.
Hünten's 3 airs de Ballet, from "Giselle," Op. 117.—No. 1, Danse Espagnole—2, Air de Ballet—3, Le Galop.—Chappell.

To Correspondents.

"S. S."—His "Matters" were in type before his note came to hand; he seems to have forgotten that the world reaches beyond his own parish, and we rejoice he is going to extend his acquaintance; we wish him all enjoyment of his sunny journey, and health and his wonted spirits everywhere.

"R. E."—We believe there is no positive charge for the entrance to St. Paul's, on the anniversary of the Sons of the Clergy; but a collection is made for the charity, and, in order to exclude the merely curious and idle, it is made on entering the Cathedral, the amount being optional.

"W. H."—Concertinas may be had of various prices, according to their capabilities; full particulars will be furnished on application to the makers.

"J. E. W." and a Northern Subscriber, are informed that the Philharmonic directors prefer to have a few empty benches at their concerts, rather than let the world into the secret of their intentions; perhaps, upon the principle that, "empty vessels sound the loudest;" perhaps, because they really had no intentions to divulge.

"Veritas."—We trust every accomplished professor will say, "Impossible;" we should like to know who the lady mentioned is, and what voice the great telegraph sustained on the occasion in question.

"A Country Professor"—next week. "Clericus"—too late. We earnestly solicit our Correspondents to think of us before the eleventh hour.

POSTSCRIPT.

PROGRAMME

OF THE FIFTH ANCIENT CONCERT,
Wednesday, May 4th, 1842.

UNDER THE DIRECTION OF EARL HOWE.

Leader, Mr. F. Cramer. Conductor, Mr. Turlie.
Organ, Mr. Lucas.

PART I.

Overture. (Rodelinda). Handel.
Selection from Israel in Egypt. Handel.
Song (Mr. Pearsall). "Ere infancy's bud" (Joseph) Mehl.
Glee. "Come, see what pleasure" . . . Elliott.
Recit. (Mad. Caradori). "Gran Dio!" . . . Paer.
Song. "Una voce al cor." Paer.
Motet. "How still and peaceful." . . Dr. Tye.

Solo, Quartetto, and Chorus. "Alziam gli evviva." (Euryanthe). Weber.
Recit. (Miss Birch). "Ab perfido." . . . Beethoven.
Aria. "Per pietà."
Chorus. "See the proud chief." (Deborah). Handel.

PART II.

Concerto. Violin. (Mr. Blagrove). . . Viotti.
Selection from Orfeo. Solos by Mr. Bennett. Gluck.
Serenade. Quintet and Chorus. "O by rivers." (Dr. Wilson & Saville. Arranged by H. R. Bishop.
Recit. (Mr. Phillips).
"Folle è colui. (Ætius). . . Handel.
Aria. "Nasce al bosco."
Selection from the Fifth Service. . . . Haydn.
Air. (Miss Hawes) "Full fathom five" Purcell.
Madrigal. "What sing the sweet birds?" Horsley.
Chorus. "Hail, Lord Jehovah!" . . . Mozart.

The Glee, &c., were sung by Miss Birch, Miss Steel, Miss Hawes, Messrs. Hawkins, Bennett, Pearsall, Chapman and Phillips.

The concert went off with great eclat the Room being crowded with the most distinguished noblesse. The Earl of Cawdor will direct the concert next week.

Advertisements.

THE WHOLE OF THE MUSIC IN HANDEL'S

ACIS AND GALATEA, Splendidly Illustrated by Drawings after Mr. Stanfield, R.A. Lithographed by John Brandard, the music as arranged for the Theatre Royal Drury Lane, by Mr. T. Cooke.

The Music in this successful Opera is printed in a style of beauty which leaves every other publication of the kind at an immeasurable distance. The success which has attended its production at Drury Lane Theatre is certainly without parallel; night after night have hundreds of persons been unable to obtain admission to the Theatre, so great has been the attraction of "Acis and Galatea"—and they who have been fortunate enough to witness the performance, have eagerly possessed themselves of the Music of the Opera.

PUBLISHED BY J. & F. NELSON.

The whole of the music, with all the embellishments, in one volume, Price One Guinea.
Each of the choruses, Songs &c., may be had separately Price 2s.

HAYDN'S SEASONS.—SECOND

PUBLIC PERFORMANCE, to-morrow Evening, May 6th, at the Hanover Square Rooms, (with Professor Taylor's New Version from Thomson). Principal Singers: Miss Birch, Mrs. W. Loder; Messrs. J. Bennett, Horn-castle, Stretton, and Machin. Chorus: The London Professional Choral Society and full band.

THE MUSIC WITH THIS NEW VERSION, dedicated (by special permission) to H. R. H. The Prince Albert, and newly revised by W. H. Kears, is published at Lonsdale's Musical Circulating Library, 26, Old Bond Street; in 4 parts, each 10s. 6d., or complete £1 11s. 6d. The Songs, &c. also printed detached. The Orchestral, Vocal and Instrumental Parts, corresponding with this edition, can be had only of Mr. Hedgley, 12, Ebury-street, Pimlico.

N.B.—This Edition is adopted at the Concerts of Ancient Music, Country Festivals, &c., and by the London Professional Choral Society.

Just Published, Price 1s. No. 1, of the

MUSICAL ATHENÆUM; OR, NATURE AND ART, MUSIC, and Musicians, in Germany, France, Italy, England, and other parts of Europe; by Joseph Mainzer.—This work will consist of Observations and Reflections made during Travels through Germany, France, Italy, England, and other parts of Europe, on Nature and Art, Music, its Philosophy and Effects—Biographical Sketches of some of the most eminent Composers, with critical notices of their works &c. Each number will contain 32 pages royal 8vo, ornamented with engraving, and will be continued monthly. To be had of Simpkin and Marshall, Stationers' Hall Court, and Barth, 4, Bridges Street, Covent Garden.



HER MAJESTY'S THEATRE

THIS EVENING, THURSDAY.

MAY 5th, will be performed Donizetti's Opera of, **BEATRICE DI TENDA**, in which Madame Frezzolini Poggi, Signor Gussoco, and Signor G. Ronconi will perform. After which a new Ballet, composed by M. Deshayes, music by M. Nadaud, entitled **LA FIANCÉE** in which Madame Guy Stehman, M. Perrot, and all the principal dancers will appear.

Applications for Boxes, Stalls, and Tickets to be made at the Box-Office, Opera Colonnade.
Signor Rubini has been prevailed on to accept an engagement at this Theatre, and will perform for a limited number of nights previous to his final retirement from the stage.

CONCERTS OF ANCIENT MUSIC.

New Rooms, Hanover Square.—The Directors inform the Subscribers, that the **SIXTH CONCERT** will take place on **WEDNESDAY, MAY 11th**, commencing at half past Eight o'clock.—Conductor, Mr. Bishop.—Leader, Mr. F. Cramer.—Organ, Mr. Lucas. The REGIMENTAL, on Monday morning, May the 9th, at Twelve. The Subscribers have the privilege of introducing their friends to the Single Concerts, by tickets, price One Guinea each; or to Rehearsals, price 10s. 6d. each; applications for which to be made, by Subscribers only, to C. Lonsdale, (late Birchall and Co's) Musical Circulating Library, 26, Old Bond Street.

SOCIETA ARMONICA.—The Concerts

for the Season, 1842, will be held as usual at the Great Concert Room of Her Majesty's Theatre.—The third Concert will take place on Monday next, May 9th, 1842. The Band will be on the same grand scale as in former Seasons, including upwards of Seventy of the most celebrated Performers. Leader, Mr. Loder.—Conductor, Mr. Forbes. These are the only Subscription Concerts at which the Opera Vocalists will be permitted to appear. Subscription, **THREE GUINEAS** for Two Transferable Tickets, or Two GUINEAS for one, to each Concert; to be paid on delivery of Tickets. Extra Tickets to Non-Subscribers Ten Shillings each, and to Subscribers, Seven Shillings each. Subscription and extra Tickets to be obtained of Mr. Brandon, Honorary Secretary, No. 55, Judd Street, Brunswick Square, and No. 26, Chancery Lane; Mr. Henry Forbes, No. 13, Upper Regent Place, Eaton Square; Mr. Wright, No. 60, Pall Mall; Messrs. Cramer and Co., 201, Regent Street; Mori and Lavenau, Bond Street; and at all the principal Music Shops.

THE QUEEN'S CONCERT ROOMS, HANOVER SQ.

THE LONDON PROFESSIONAL

CHORAL SOCIETY, respectfully announce, that, in consequence of its great success last year they will repeat the Oratorio of **HAYDN'S SEASONS** (Professor Taylor's new version from Thomson), to-morrow, Friday, May 6th, 1842, previous to which, an **ANTHEM** will be given, composed by Miss CANBY (who for this work will preside at the Organ), as performed before Her Majesty, the Queen Dowager, at St. George's Chapel, Windsor, under her most gracious patronage. Vocal Performers: Miss Birch, Miss Dolby, Mrs. W. Loder, (late Miss Woodvatt) Mr. J. Bennett, Mr. Horncastle, Mr. Stretton, and Mr. Machin. The Band will consist of upwards of 50 Members of the Opera, Ancient Concert, and Philharmonic Orchestres.—Leader, Mr. F. Cramer.—Organ, Mr. Brownson th.—The Chorus will be supported by 60 members of the Society.—Conductor, Mr. G. E. Harris. The Concert will commence at a Quarter before Eight o'clock precisely.—Tickets (for this occasion) Five Shillings each, Reserved Seats, which will be for the first time in the centre of the room, the entrance through Her Majesty's tea room, Seven Shillings each; Books of the Words, One Shilling each; to be had of Cramer, Addison, and Beale, 201, Regent Street; T. B. Cramer and Co., 28, Holles Street; C. Lonsdale, 26, Old Bond Street; Mori and May, 11, Holborn Bars; T. E. Purday, St. Paul's Church Yard; J. Hedgley, 12, Ebony Place, Fimlico; and at all the principal Music Warehouses.

MISS BIRCH AND MISS DOLBY'S

FIRST GRAND EVENING CONCERT will take place at the Hanover Square Rooms, on Tuesday, May 10. Vocalists: Misses Birch, E. Birch, Steele, and Dolby, Messrs. Hobbs, Bennett, Gimbrel, Wilson, J. Parry, and H. Phillis. Instrumentalists: Piano-forte, Madame Dulcken, and Mr. F. B. Jewson; Harp, the celebrated Mr. Parish Alvars; Violin, Mr. Blagrove; Messrs. Blagrove, Gattie, Dando, and Lucas, will perform a favourite Quartet. Conductors, St. George Smart.—Tickets, 7s.; and Reserved Seats 10s. 6d. To be had of Miss Birch, 2, Tavistock Street, Bedford Square; Miss Dolby, 25, New-man Street; and all the principal music-sellers.

MADAME CARADORI ALLAN

respectfully announces, that her **GRAND MORNING CONCERT** will take place in the Concert Room of her Majesty's Theatre, on **FRIDAY, the 6th of May**.—Principal Vocal Performers: Madame Persiani, Madame Frezzoini Poggi, Madame Mollini, and Madame Caradori Allan; Signor Rubini (to whom an engagement will be offered on his arrival), Signor Gussoco, Signor Pozzi, Signor Lablache, Signor Ronconi, and Signor F. Lablache. Flute, Madame Dulcken; Clarinet, Signor Ernesto Cavallini; Violoncello, Mr. Lindley; Oboe, Mr. Barrett; French Horn, Signor Puzzi. Conductor, Signor Costa.—Boxes, Stalls, Reserved Seats near the Piano-forte, and Pit tickets (for which an early application is respectfully solicited), may be obtained of Madame Caradori Allan, and of the principal music-sellers.

HER MAJESTY'S THEATRE, CONCERT ROOM.

MR. BENEDICT'S Annual Grand

Morning Concert is fixed for Monday, May 23rd, at the above room; on which occasion the principal Vocalists of her Majesty's Theatre and the German Opera, will be engaged. Instrumental Performers: Piano, a celebrated pianist, whose name will be duly announced, and M. Benedict; Harp, Mr. Parish Alvars; Violin, M. Molique; Clarinet, Signor Cavallini; French Horn, Signor Pozzi. Conductor, Signor M. Costa. Boxes, Stalls, and Tickets, to be had of the principal music-sellers; and of M. Benedict, 22, Queen Street, Mayfair.

CONCERT ROOM, HANOVER SQUARE.

MR. BLAGROVE AND MR. JOHN

PARRY have the honour to announce that their Grand Concert will take place on Friday evening, May 27th, 1842; to commence at Eight o'clock precisely.—

PRINCIPAL PERFORMERS:—
Madame Caradori Allan, and Miss Adelaide Kemble; Miss Rainforth, Mrs. William Loder, Mrs. A. Toulmin, and Miss Maria B. Hawes; Mr. John Parry and Mr. Henry Phillips. Madame Dulcken (Pianist to Her Majesty) will perform a Grand Fantasia on one of Erard's Patent Piano-fortes, with Orchestral Accompaniments. Mr. Parish Alvars (First Harpist to the Imperial Court of Vienna) will perform a Grand Solo on one of Erard's new patent Harps. A Solo on the Clarinet by Signor Cavallini. The Orchestra will be complete in every department, and will perform in the course of the evening Beethoven's *Sinfonia in C minor*, Cherubini's *Overture to "Les Deux Journées"*, and Weber's *Overture to "The Ruler of the Spirits"*. Leaders, Mr. Loder and Mr. Blagrove. Conductors, M. Benedict and Signor Negri. Tickets, 10s. 6d. each, to be had of Mr. Blagrove, 82, Norton Street, Portland Place; of Mr. John Parry, 17, Tavistock Street, Bedford Square; and at the principal Music Shops. Reserved Seats, 15s. each, and Family Tickets to admit three, One Guinea, to be had only of Mr. Blagrove and Mr. John Parry.

SCOTTISH MUSIC.—ON MONDAY

EVENING, MAY 9, at the MUSIC HALL, STORE STREET, Mr. WILSON will give the following Songs in his ENTERTAINMENT:—"My Ain Fireside"—"Saw ye my Wee Thing?"—"And Robin Gray"—"The Laird o' Cockpen"—"Lizzie Lindsay"—"Scots wha hae wi' Wallace bled"—"Get up and bairn the Door."

Part II.—"Jack o' Hazeldene"—"My Boy Tammy"—"Phibroch o' Donnan Dhu"—"Come under my Plaidie"—"There's nae Luck about the House"—"Wo'd and Married and a."

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